The Lords praier.

The Articles of the Creed

The ten Commendements

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To the Worſhipfull his very worthy Friend, *Richard Knightley*, *Eſquire.*

WORTHY SIR,

MY purpoſe was, that (without any addition or alteration) this ſmall Treatiſe ſhould have paſſed, as I had formerly compoſed it: but finding ſomewhat that I judged uſefull to the eaſier attaining of the Art, which before was omitted; at the requeſt of divers of good jugdement, I was perſwaded, rather to adventure the breach of that promiſe, then to conceal that which might be uſefull to many.

The manifold engagements I ſtand in to your worſhip, require a better retribution; but your favourable aſpect to one as little deſerving hath emboldned me to

crave of your worſhip to countenance this; and the rather becauſe your experience in the Art hath already encouraged many to the ſtudy of it.

I dare not ſo much injure your worſhips virtuous inclination, as to fear the acceptance of this poore expreſſion of my thankfulneſſe; ſeeing it is not unknown to your worſhip, nor to many thouſands beſide, that it hath been inſtrumentall for the good of the Church, and the perpetuating the memories (*as the ſmell of Lebanon*) of many worthy men, who, though now they reſt from their labours, and their works have followed them, yet by this means the fruit of their labours is continued with us. I deſire your worſhip to pardon my boldneſſe; and to pray for the increaſe of all bleſſings on your worſhip, ſhall be the employment of

Your worſhips to be commanded,

TH. SHELTON.

To the Reader.

I Am prevented for ſpeaking much of the utility of this Art, by the experience of many hundreds that have already learned it, that by this means are able (like that heavenly Scribe, Matth. 13. 52.) to bring forth of their treaſuries things both new and old: *As alſo by the benefit that many thouſands enjoy by the works of many worthy Divines, which had periſhed with the breath that uttered them, had not God as out of* Zebulun, *Judg. 5. 14. inſtructed ſome to* handle the pen of the writer; *who may ſay of them as* Baruch *of* Jeremiahs *roll, Jer. 36. 18.* He pronounced all theſe words to me, and I wrote them with ink in the book: *Beſides the priviledge that divers enjoy in forrein parts, by uſing Bibles & other books in this writing, without danger of bloudy Inquiſitours.*

These and the like considerations move me to say the lesse: onely let the intelligent reader judge how usefull such a skill may be, by the learning whereof so much time and labour is saved; whereby as much may be written in one page as otherwise in six, and as much in the margine as the page: a skill, whereby those that have weak memories may both easily preserve their own conceits, that else would soon vanish, and be furnished with notions from others. For the plainnesse of the rules, the easinesse in learning, the speed in writing, the facilitie in reading, let the discreet reader, peruse, practise, and judge.

Thomas Shelton.

To the Authour his Friend, upon his Art of *SHORT-WRITING.*

FOrtunate Art, *by which the hand so speeds:*
That words are now of slower birth thē deeds!
Dissembling age, that faith so often breaks,
Learn hence to do more then the proudest speaks.
Speak not the Authours praise: his Art commands
Our tongues should be more cripled thē our hands:
Nor can we scape (this spight his speed affords)
From being overtaken in our words.
What shall become of their Divinitie,
Which scatter'd through two houres Tautologie,
Gather'd by these quick Characters, must hence
T'indure the doom of such as can speak sense?
But that thine Art's *a friend to repetition (tion.*
Their hourely breath, they'd damn the next edi-
Print thē that praise, which volumes cannot hold
But in thine own compendious figures told;
Figures, which makes us duller-handed think
Words from the speakers mouth dissolve to ink,
And fall upon thy papers; or thy quill,
Made of some nimble tongue, gave thee this skill.
Stil may that ful-fledg'd pen with moisture spring
Snatcht from the Eagles, not the gooses wing.

E. R. *Mag.* *Art.*

Magd. *Coll.*

To his ingenious friend Mr. THO. SHELTON on his Art of *SHORT-WRITING.*

Such is thy Art, that either thou alone
Compris'd the Iliads *in a nut, or none:*
I've read this oft, yet ſcarcely did give credit
(Except thy ſelf) that ever one man did it:
Yet now it is no wonder, when I ſee
Thou writ'ſt whole volumes in Epitome;
And with ſuch ſpeed, that with thy nimbler pen
Thou doſt anticipate the tongues of men:
So that if Plutarch *liv'd, he ſcarce could tell*
To find thee in thy Art a Parallell.

Thomas Fancourt,

Cantab. Coll. Pet.

To

To the Authour.

WHy ſhould I praiſe thy Art in writing, when
Thy Art and praiſe ſurmounts the praiſe of men.
For if thy way of writing had been ſhown
To ages paſt, Printing *had ne'r been known,*
Nor the invention ſought or valued; when
The Preſſe *can ſcarcely overrunne thy* Pen:
So that what honour 's due unto the Quill,
Or glory unto thoſe that have the skill
In fair Orthography, *their titles ſtand*
As pages to attend upon thy hand.

Nath. Maſon,

G. C. Coll.

To the Authour on his exquisite Art of *SHORT-WRITING.*

WHat! write as fast as speak? what man
can do it?
What! hand as swift as tongue? perswade me
to it.
Unlikely tale! Tush, tush, it cannot be,
May some man say, that hath not heard of thee.
*This thou canst do, this (*SHELTON*) thou hast done*
Thy nimbler pen hath many tongues outrunne.
Therefore if any one of me demand
what hand's the best, I say, thy running hand.
Herein the proverb holds not, for thy haste
Is advantageous, it doth make no waste.
Nor dost thou envy others this thy Art,
But willingly dost it to all impart:
And 'tis not fit that such a gemme should rest
Within the cabinet of a private breast.
On praise of thy Short-writing *I could long*
Insist; but I therein should do thee wrong.
This onely I will adde, whil'st some desire
To praise thy skill, I rather will admire.

Steph. Jones,

Coll. Div. Joan.

THE ART OF Short-writing.

CHAP. I.

Generall rules of abbreviation, obſervable in the uſe of this Art.

THe principall end of the Art of *Short-writing* being to write much in a little time & room, it is not needfull in every word to expreſſe every letter, but onely ſo many as may ſerve to found the word; the reſt may be left out as ſuperfluous:

As

As for example,

a	may be left out in	feare, deare, heaven.
b		debt, lamb, tombe.
c		ſcience, Scipio, acquit.
d		judge, badge, wedge.
e		enter, end, elſe.
g		ſtrength, length.
h		ghoſt, inherit, Chriſt.
i		fruit, guide, plain.
k		acknowledge, black.
l		palm, half, pſalme.
n		condemne, ſolemne.
o		double, deacon, beacon.
p		pſaltery, pſalme, empty.
ſ		iſle, paganiſme, baptiſme
t		elect, reject, act.
u		plague, league, tongue.
w		write, ſorrow, know.
y		obey, ſay, nay.

and the like.

2

Sometimes two letters or more may be left out, and yet the word ſufficiently ſounded: as for example,

ch

ch, *gh*, *ugh*, *ou* } may be left out in { *chiſme*, *might*, *naught*, *through*, *burrough*, *labour*, *neighbour*, } &c.

3

Sometimes a whole ſyllable may be ſpared in a word: as for example,

for { *vehement*, *Abraham*, *victuall*, } write { *vement*, *Abram*, *vittell*, } &c

4

In the end of ſome long words, two or three ſyllables may be omitted without hinderance to the reading of them: as for example,

for { *incomprehenſible*, *abominable*, *tranſubſtantiation* } write { *incompr.* *abomin.* *tranſubſt.* }

5.

Sometimes the letters that are ordinarily uſed in the writing of words,

words, may be changed for others of like ſound, that are written ſhorter: as for example,

F is ſounded like *ph*, and may be written in ſtead of them; as in theſe words,

for { *phyſick*, *Phariſee*, *philoſophy*, } write { *fiſick*, *Fariſee*, *filoſofy*, } &c

F is likewiſe ſounded in the end of words like *ugh*, and may be written for them: as,

for { *enough*, *cough*, *rough*, } write { *enuf*, *cof*, *ruf*, } &c.

K may be written for *ch*, when they have a like ſound: as,

for { *patriarch*, *melancholy*, *choler*, } write { *patriark*, *melankoly*, *koler*, } &c.

X hath the ſound of divers of the double conſonants, and may be uſed in their ſtead: as for example, it is ſounded like

cc, *cts*, *cks* } in { *accept*, *accident*: *acts*, *effects*: *flocks*, *ſtocks*:

for which write { *axept*, *axident*, *ax*, *effex*, *flox*, *ſtox*, } &c

And generally when *ſ* cometh after *k*, they together have the ſound of *x*, and *x* is to be written for them.

6

The letter *e* may be left out in many words; ſometimes in the beginning, ſometimes in the middle, ſometimes in the end of words.

In the beginning it may be ſpared, when the ſound of it is drowned in the ſound of the next letter following, as it is alway before *x*: as,

for { *externall*, *extent*, *extract*, } write { *xternall*, *xtent*, *xtract*, } &c

Alſo

Alſo when it cometh before *m:* as,

for *emphaſis, empty, embrio,* write *mphaſis, mpty, mbrio,* &c.

Or before *n:* as,

for *enſigne, enter, end,* write *nſigne, nter, nd,* &c.

And in many words before *ſ:* as

for *eſcape, eſtabliſh, eſtate,* write *ſcape, ſtabliſh, ſtate,* &c.

Sometimes in the middle of a word *e* may be left out, when the ſound of it is in the next letter: as,

for *alteration, liberall, contemne, flatter,* write *altration, librall, contem, flatr,* &c.

E in the end of a word may be left out, when it cometh after *l:* as

for *eagle, title, double,* write *eagl, titl, doubl,* &c.

And

And alwayes, when it ſerveth onely to produce the former vowell in the ſame ſyllable, it may be left out: as,

for { *were*, *name*, *thoſe*, *die*, } write { *wer*, *nam*, *thoſ*, *di*, } &c.

7

When a conſonant is doubled in a word, one of them may be ſpared: as for *bb*, *ff*, *ll*, write *b*, *f*, *l*:

as, for { *rabble*, *affirme*, *collect*, } write { *rable*, *afirme*, *colect*, } &c

8

Sometimes in this Art, three or foure words may be joyned together as one word; of which afterwards.

9

Laſtly, in writing ſome ſen-

ten-

tences whole words may be omitted, which yet in the reading muſt be implyed, eſpecially in common known ſentences: as, for

The fear of the Lord is the beginning of wiſdome,

may be written

The fear of Lord beginning wiſdome.

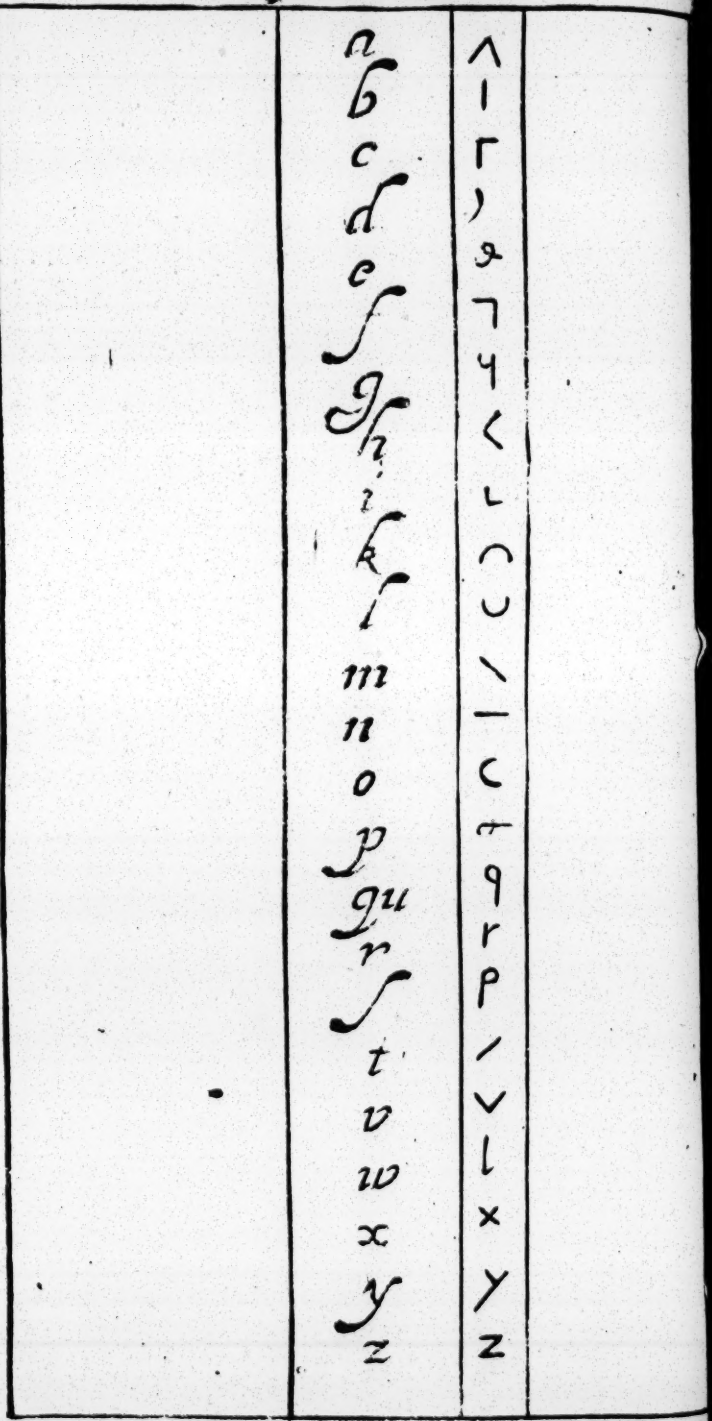
For, *In the fulneſſe of time God ſent his Sonne, &c.*

may be written,

In fulneſſe time God ſent Sonne, &c.

They are not a few that have found benefit by this direction. Thoſe that will make uſe of it, muſt have diſcretion to know what words may be ſpared in writing, and yet muſt be implyed in the reading: for if any principall word be left out, whereby the ſenſe is maimed, in ſtead

The letters of the Alphabet.



ſtead of a help it will prove an hinderance.

Again, it is onely to be uſed when one is not able otherwiſe to write word for word after the ſpeaker.

CHAP. II.

Of the letters of the Alphabet.

HAving in the former chapter given ſome generall directions, (which are of uſe throughout the whole Art) I come now to the particular rules; the firſt whereof is the Alphabet of letters, which are to be learned perfectly, according to the form expreſſed in the copie.

Place here the Alphabet.

In the making of thoſe letters, each of them but *x* and *y* (which are not often uſed) are to be made at once, without removing the pen from the paper. I make one character for *q* & *u*, becauſe they come alwayes together; whenſoever *q* is written, *u* immediately following it; as in *queen*, *quiet*, *quarter*, *quantity*, &c.

Theſe letters being ſo perfectly learned, that you can make and know any of thē without looking on the copy, proceed to the next.

CHAP. III.

Of the double conſonants.

THe double conſonants are the very letters of the Alphabet, joyned together (except the foure laſt) and therefore the learning of them is no charge to memory, the letters being once learned.

Place here the double conſonants.

Double consonants

To begin		words.	To end.	
bl			ld	
br			lk	
cl			lm	
cr			ln	
dr			lp	
dw			ls	
fl			lst	
fr			lt	
gl			mp	
gr			nd	
kn			ng	
pl			nk	
pr			ns	
sc			nst	
sk			nt	
sl			rd	
sm			rk	
sn			rl	
sp			rm	
st			rn	
str			rp	
tr			rs	
tw			rst	
			rt	
			ch	
			sh	
			th	
			wh	

In the making of these double consonants you may observe, that still the second letter is joyned where you end the former: as for example, to write *bl*, your *b* alone is thus [ı], *l* alone thus [∪], when they are to be joyned, draw *l* from the foot of *b* thus [⌊] To write *br*, write *b* as before, and then draw *r* out of the foot of *b* thus [⊦]. To write *cl*, *c* alone is thus [r], *l* thus [∪]; when you joyn them, draw *l* out of the foot of *c* thus [⊂]: *cr* thus [⊢] and so of the rest, as you may see in the copie of the double consonants.

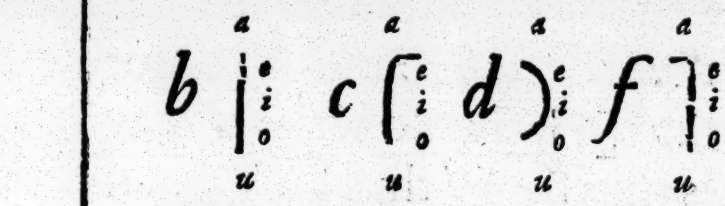
CHAP. IV.

Of Vowells.

THe single vowels are *a*, *e*, *i*, *o*, *u*, which in this art are never expressed by their proper characters,

cters, (unleſſe when a word beginneth a word, or elſe when two vowels come together, of which ſee Chap. 5.) but are underſtood by certain places, aſſigned them about the other letters: as for example:

The places of the Vowels.



The vowels are placed about any letter, as you ſee them ſtand about theſe.

The place of *a* is juſt over the head of the letter; thus, $\overset{a}{|}$.

The place of *e* at the upper corner on the right hand; thus, $|^{e}$.

The place of *i* againſt the middle of the letter on the right hand; thus, $|^{i}$.

The place of *o* at the foot of the letter on the right hand; thus, $|_{o}$.

The place of *u* juſt underneath the letter; thus, $\underset{u}{|}$. About

About the characters that are flat, or lie even with the line, as *p* and *n*, they are thus disposed:

The place of *a* is just over the middle of the letter, the place of *u* just against it under the letter; the other three *e*, *i*, and *o*, on the right side one under another.

About slope characters, as *m* and *t*, they are placed thus,

The places about any of the rest are easily observed.

CHAP. V.

Of the uſe of the vowells, and their places.

WHen a word beginneth with a vowel, the character of the vowel muſt be expreſſed: as for example, to write *art*, the character of *a* muſt be written thus [∧]: the next letter *r*, being a conſonant, muſt be joyned to *a* thus [∧], and then *t* joyned to *r* thus [∧]. To write *on*, write *o* thus [c], and at the foot of it joyn *n* thus [⌐]. To write *eke*, write *e* thus [∂], and joyn *k* thus [∂], as in theſe,

in	⌐	*us*	∀
are	∧	*ebb*	∂
ark	∧	*odd*	∫

and the like.

If two vowels come together in the beginning of a word, and muſt both of neceſſity be ſounded,

ed, write down the character of the former vowel, and ſet the following conſonant in the place of the latter vowel: as for example, To write *aid*, write the character of *a* thus [∧]: the next vowel being *i*, ſet *d* in the room of it thus [∧]. To write *eat*, write *e* thus [◡]: the next vowel being *a*, ſet *t* in the place of it thus [◡]: as in theſe,

aime	∧	*oare*	
aire		*out*	
eare		*eaſe*	

and the like.

When a word beginneth with a conſonant, the vowel or vowels following are not expreſſed by their characters, but implyed by the places aſſigned them about the conſonant, and the next letter or letters following are ſet in the place of the foregoing vowel. As for inſtance, to write *ball*,

write *b* thus [l]; in the place of *a* write *l* disjoyned thus [l̆]. To write *bell*, write *b* as before, and *l* disjoyned in the place of *e* thus [l̆]. To write *bill*, write *b* as before, and set *l* disjoyned in the room of *i* thus [l̆], *boll* thus [l̆], *bull* thus [l̆]: as in these,

bad	ɔ	*nat*	⁄
bed	ɔ	*net*	⁄
bid	ɔ	*nit*	⁄
bod	ɔ	*not*	⁄
bud	ɔ	*nut*	⁄

and the like.

If two consonants or more come together, and no vowel between them, they must be joyned together without taking off the pen: as for example, to write *blame*, *bl* must be joyned thus [l] then in the place of *a* write *m* thus [l̆]. To write *break*, write *br* thus [r], and in the place of *e* write *k* thus [r̆], As

As in theſe,

breadth		*ſpeech*	
length		*whence*	
ſhort		*France*	

and the like.

Note that alway when there cometh any vowel, the pen is to be taken off, and the letter after disjoyned; but till you come at a vowel, all the conſonants that come together, muſt be joyned together.

When a word endeth with a vowel, that vowel is underſtood by a tittle made in the place of it: as to write *me*, write *m* thus [ ], and a tittle in the place of *e* thus [ ]. To write *die*, write *d* thus [ ], and a tittle in the place of *i* thus [ ]: as in theſe,

ſay

say
we
cry
go
due and the like.

If a word end with *y*, the character of *y* is not expreſſed, but a tittle ſet in the place of *i*: as in theſe,

my
why
by and the like.

CHAP. VI.

Of diphthongs.

FOr diphthongs, ſome aſſigne more places about characters then for ſingle vowels; which hath proved inconvenient in the writing, and bred much confuſion in the reading of what hath been

been ſo written, as they from their own experience have teſtified; it being indeed impoſſible exactly to obſerve twelve or fourteen ſeverall places about a ſmall character: for the avoiding of which inconvenience, I obſerve onely the places for the ſingle vowels, and no more.

If it be demanded, how words ſhall be expreſſed wherein more vowels then one come together;

I anſwer, If two vowels come together in the beginning of a word, obſerve that rule, Chap. 5. If in the middle of a word, that is, after ſome other letters, obſerve theſe rules.

Firſt, Though two vowels come together, yet oft times one of them doth principally ſound the word, and then the other may be ſpared: as in theſe words,

In

In	*deare,*	leave out	*a*	and write	*dere.*
	heart,		*e*		*hart.*
	neither		*i*		*nether*
	people,		*o*		*peple.*
	guide,		*u*		*gide.*

Secondly, if two vowels come together, and muſt of neceſſity be both ſounded, (as eſpecially when the firſt vowell belongs to one ſyllable, and the latter to another) then write the character of the latter vowel in the place of the former: as to write *lion*, write *l* thus [ʊ], in the place of the firſt vowel which is *i*, write the character of *o* thus [ʊc], and then joyn *n* at the foot of *o* thus [ʊc] To write *poet*, write *p* thus [ɔ], in the place of *o* write *e* thus [ɔɔ], and joyn *t* thus [ɔɤ]: as in theſe,

quiet ꝗɤ
ſion, ꝑc
caos, ꝛꝯ and the like.

Or elſe make a tittle in the place of the former vowel, and write

write the conſonant or conſonants following in the latter vowels place; as to write *riot*, write *r* thus [ ], make a tittle in the firſt vowels place, which is *i*, thus [ ], and then in the place of the latter vowel *o*, write *t* thus [ ]. To write *Joel*, write *j* conſonant thus [ ], a tittle in the place of *o* thus [ ], and *l* in the place of *e* thus [ ]: as in theſe,

diall
giant
duell and the like.

CHAP. VII.

Of J and V conſonants.

THe letters *j* and *v* are ſometimes vowels, ſometimes conſonants, the knowledge of which will not be unuſeful in this Art of writing; therefore thoſe that know it not may take theſe directions.

J is a conſonant alway in the beginning of a word, when another vowel followeth next after it, and it is ſounded like *g* ſoft: as in theſe,

jarre
judge
jewel
Job and the like.

Alſo in the middle of a word, if a vowel follow it in the ſame ſyllable: as in theſe,

prejudice,
reject,
rejoyce, and the like.

V is a conſonant when it cometh before another vowel in the ſame ſyllable, and is ſounded like *f*, but ſomewhat ſofter: as in theſe

virtue
viall
veſture and the like.
deliver

When they be conſonants, and are thus ſounded, they muſt be expreſſed by their proper characters,

cters, as the reſt of the conſonants, whether it be in the beginning, middle, or ending of words.

CHAP. VIII.

Of the marks for the beginning and ending of long words.

ALthough by the former rules any word may be written in this Art, and there is no neceſſity of learning more (the reſt that follow onely ſerving to ſhorten the former) yet to thoſe that deſire to be exact in this Art, the benefit of the rules that follow will contervail the pains of learning them; therefore (in the next place) for the abbreviating of longer words, I have added characters for the beginnings and endings of ſuch as are moſt uſual.

Place here the table of the beginning and ending long words.

These marks having little dependance upon the letters, are therefore to be learned perfectly, being of much use in writing.

In the using of them the same rules are to be observed as before in words of one syllable.

If a word begin with one of these marks, the character for it must be set down; if a consonant come next, it must be joyned to the mark, without taking off the pen, and then write the letter or letters following in the room of the vowel. As for example, to write *condemne*, first write your mark for *con*, which is thus []; the next letter *d* being a consonant must be joyned to *con* thus []; and then in the vowels place, which is *e* write *m* disjoyned thus []. To write *prefer*, your mark for *pre* is thus [], joyn *f* thus [], and in the place *e* write *r* disjoyned thus [].

To

To write *submit*, your mark for *sub* write thus [ ], joyn *m* to it thus [ ], and in the place of *i* write *t* disjoyned thus [ ]: as in these,

fortune		*remit*	
rebell		*proceed*	
contain		*translate*	

and the like.

If two of the marks make up a whole word, and no vowel come between them, they are both to be joyned together; as to write *reference*, write your mark for *re*, which is thus [ ], and then joyn *ference* thus [ ]. To write *project*, set down *pro* thus [ ], and joyn the mark for *ject* thus [ ]: as in these,

former
perceive
circumference

and the like.

If you have a mark for the ending of a word, and not to begin it, you must begin it with the

letters of the Alphabet: as for example, to write *nature*, write *n* thus [-], and then *ture* being a mark to end it, must be set in the place of *a* thus [±]. To write *brother*, joyn *br* thus [⊢], and set the mark for *ther* in the place of *o* thus [⊢]: as in these,

nation	⊥	*pliable*	⊔
never	⊔	*difference*	⊃ &c.

If you have a mark to begin a word, and no mark to end it, it must be ended with the letters of the Alphabet: as to write *permit*, write the mark for *per* thus [⅄], joyn *m* to it thus [⅄], and write *t* disjoyned in the place of *i* thus [⅄]. To write *suffer*, write your mark for *suff* thus [∝], thē set *r* in the place of *e* disjoyned thus [∝]

If a vowel come next after a mark or consonant to begin a word, the letter or mark following the vowel must be set disjoyned in the room of the vowel: as in these,

courage

courage
ſupport
potent
lament and the like.

CHAP. IX.

Directions for making the foreſaid marks, and placing the vowels in long words.

IN making your characters begin them ſo that you take not off the pen, unleſſe it be in thoſe that cannot otherwiſe be made.

Secondly, the moſt of them are ſo framed, that you may end them toward the right hand, that ſo with more convenience the next letter may be joyned, if it be to be joyned.

Thirdly, the next conſonant or mark is to be joyned where you laſt took off the pen from the former.

The vowels in long words are to be placed about the laſt letter,

ter, if it be a word that goeth forward in the line: as to write *contemne*, write *con* thus [ ], joyn *t* thus [ ], and then ſet *m* diſjoyned in the place of *e* againſt *t* thus [ ], not againſt *con* thus [ ]. To write *diſdain*, write *diſ* thus [ ] joyn *d* thus [ ], and then ſet *n* in the vowels place againſt *d* thus [ ], not againſt *diſ* thus [ ], &c.

Thoſe marks for ending of words that begin with a vowel, are cõmonly to be joyned to the former mark or letter: as in theſe

durable
nation
bring and ſuch like:

unleſſe there come another vowel before them, and then the mark is to be ſet disjoyned in the place of the former vowel: as in theſe,

doing
pliable
pious and ſuch like.

The

The character for *s* after ſome letters in the ends of words cannot conveniently be joyned; therfore in ſtead of it write a tittle behind the whole word: as in theſe,

ſayings .ꝑ
ſervants .ꝙ
conſerves .ꝯ
pirates .ꝓ

CHAP. X.

Of characters that reſemble others.

THe ſame character ſometimes ſtandeth for two things; as for example, there is the ſame for

ture, *ternall*, *meſſ* } and { *Chriſt* +, *which* ⊖, *what* ⊕ } &c.

which is no hinderance (but a help) in the learning of this Art, conſidering how eaſily they may be differenced. When any of theſe marks ſtand alone by themſelves,

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they are for whole words; when they are joyned with other marks or letters, they are but a part: as for example, this mark [ɵ] when it is written alone, ſtandeth for *which*; when it is joyned with other letters it is *ternall*, a part of a word; and ſo of the reſt: and by remembring the one, the other is eaſily called to mind.

CHAP. XI.

Whether marks for beginnings may be uſed to end words, and contrary.

THe marks for beginnings of words may be uſed for endings, and the endings for beginnings (when they be ſhorter then the letters of the alphabet) without inconvenience: as in theſe,

mercy	ɕ.	*ſentence*	⊶
former	ɛ	*conſent*	⊸
aſſume	ʃ	*durable*	⊷
Meſsias	ɔs	*indure*	⊷

where

Markes for the Names of the bookes of the old and New Testament.

Genesis		Jeremie		John	
Exodus		Lamenta:		Acts	
Leuiticus		Ezechiel		Romans	
Numbers		Daniell		Corinthy:	
Deutron:		Hosea		Gallat:	
Joshua		Joel		Ephes:	
Judges		Amos		Philipi	
Ruthe		Obadiah		Colossians	
Samuell		Jonah		Thessallo:	
Kings		Micah		Tymothy	
Cronicles		Nahum		Titus	
Ezra		Habac:		Philemon	
Nehemia		Zephanie		Hebrews	
Ester		Haggie		James	
Jobe		Zecharie		Peter	
Psalmes		Malachy		Jude	
Prouerbs				Reuelatiõ:	
Eclesiast:		Mathew			
Canticles		Marke			
Isay		Luke			

where you may obſerve, the mark for the beginning of the former word is the ending of the next.

CHAP. XII.

Examples of words written with the marks, with marks for the names of the books of the Bible.

THe greateſt difficultie that ſome (who have onely the help of the book) have found in attaining this Art, is about the uſing the foreſaid marks in the writing of words: to help ſuch, I have in this Edition added this table of words, compoſed of thoſe marks, wherein for the moſt part there are two words with each mark; the former having a conſonant following the Prepoſition, the latter a vowel.

Place here the examples of long words

Theſe words are not to be learned without book (many of them being after ſhorter expreſſed in the table) but are onely examples to direct the learner how to write other words by them.

I have alſo added in this book, marks for the names of the books of the Old and New Teſtament: the moſt of them are drawn from the letters; and therefore the learning of them is little charge to the memory.

CHAP. XIII.

Of writing 3 or 4 words in one.

* *Chap.* 1.

AS I ſaid * before, ſometimes three or foure words, or more, may be joyned together as one word, eſpecially if the following word begin with a vowel: as in theſe,

as it is in uſe

this is of all other

which is as if it

Or

Or elſe when the former word endeth with a vowel: as in theſe,

do ſo too
do no more ſo
ſo he may die

and the like.

To make many marks for whole ſentences is needleſſe; becauſe by the rules of this Art, any thing may be written word for word, as faſt as it ſhall be treatably ſpoken.

And it is indeed impoſſible to uſe them exactly, becauſe ſometimes the ſpeaker varying a word or two in the ſentence, the mark is either of no uſe, or elſe the ſentence muſt be rendred in other words then it was ſpoken, which is a wrong to the ſpeaker. Therefore I have onely abbreviated a few, which commonly are ſpoken in the very words as I have ſet them down: as for example,

The

The Church of God	
The people of God	
The kingdome of God	
The kingdome of Christ	
The kingdome of heaven	
The kingdome of Satan	
The joyes of heaven	
The torments of hell	
That is to say	
As if he should say	
As if it were	
The power of God	
The truth of God	
The mercy of God	
The wisdome of God	
The glorie of God	
The honour of God	
The justice of God	
The word of God	
The works of God	
The love of God	
The fear of God	

Many other like might be added, but these I think sufficient to direct the discreet learner, who may adde more if he see them usefull.

CHAP. XIV.

Of the Table.

THough any word in any language may be written by the former rules, yet (to omit nothing that may tend to the ſpeedy attaining of this Art) I haue added a ſhort table of words, ſo frequent in uſe, that almoſt in any ordinary ſentence the greater part of the words are written by this table, without removing the pen from the paper in any one word.

The moſt part of theſe words are little charge to memory, being made out of the letters of the Alphabet,

Thoſe that think the abbreviating long words by marks to be an help to this Art, are of another mind. I think it needleſſe, for

Firſt, any long word may be expreſſed by the former rules.

Secondly, marks for words ſo ſel-

ſeldome in uſe are oft times forgotten, before there be occaſion to make uſe of them, whereas many of theſe are written in every ſentence.

Thirdly, as ſuch words are longer in writing, ſo are they alſo in ſpeaking.

Laſtly, in many long words ſome part may be omitted, and yet no hinderance to the reading of it, as in Chap. 1.

In this book at the requeſt of ſome (who have found it uſefull) I have drawn the table into ſenſe as near as I could, keeping to the Alphabeticall way, that it may take the better impreſsion in the memory of the learner. The words that follow orderly in the table, are thoſe that have the marks ſet againſt them; the other words that ſtand forward in a ſmaller character, are added onely to make ſenſe of the other, and have marks alſo in their place.

THE TABLE.

Acknowledg
Aduantage
Afflictions by
Away with
Anger
And
Adulterie
Admonish by
Arguments
Against the
Account
After for
Abundance of
Actions
As when
we shall
Appeare
Amonge
Apostles and
Angells.

B

Behold
By
Baptisme men are
Blest
Because
Begin they
Beleiue to
Be
Behind not
Brute-beasts
But let
Bountie and
Benefitts be
Betweene
Brethren.

C

Cause
Children to
Come to
Christs
Church and
Congregation with
Care and
Conscience,
Christians
Consider their
Covenant and
Concerning their
Conuersation they are
Charitie
Call and
Crosse the
Chastisment and
Comfortable
Confesse and
Certaine
Customes of ye
Cittie to be
Corrupt.

D

Doe thy
Dilligence with
Delight to
Destroy
Doctrine of
Divells
Deliuered
Downe in
Darknes where they
Dwell.

E

Edefie the
Elect by
Epistle

THE TABLE.

Example and
Enemies for
Enter
Effect and
Euill
Euen
Egipt to
End and the
Earth of the

F

Follow
Faith
From
Foundation the
Forgiue
Forbeare and
Fulfilled
Feare with
Feast and
Flesh not by
Fast but

G

Giue
God

Great
Glorie
Grace for
Gospell and the
Good to the
Godly and
Generation
Generall in

H

He
Hath that
Holie a
Humble
Heart
His
Hope
Helpe and
Heauen in or
Holighost and the
How yet
Hands doe the
Hipocrites
Hereticks and
Hurt
Him

House and his
Hold
Heare.

I

If
Instruments men be
Instruct to
Ignorant the
Iniquitie from
It
Increase will
Inward
Ioy
Iesus for
Iudg. is

K

Keepe
Kingdom in the
Know
King thy

L

Let
Loue men

THE TABLE.

Law the
Lord of the
Life and their
Like is
Longe to be
Land in the

M

Meditate
Mind in
Man
Made thou art
Mortall
Magestrates
Ministers and
Must
More haue
Mercie
Multitude en the

N

Neuertheless
Neighbours
Neglect
Necessitie the

Number of a
Nothing that haue
Notwithstanding
Name
Not them
Now.

O

Oh
Order the
Of
Our
Omnipotent
Obseruable
Ouer
Outward things
Or
Other.

P

People
Passe
Praie to
Principall ma
Publigue

Perticuler
Place
Protection for
Prouision and
Proue and
Patience their
Purpose to

Q

Qualifie
Question the
Quantitie with y
Quarter of a

R

Remember
Readie be
Repent to
Righteous the
Regard that
Religion
Reioyce them
Reward
Reprobates but
Reproofe

THE TABLE.

S		Turne		Verse the	
		Truth to the		**W**	
Stand		Tyme in		We	
Saluation for		Torment		Were	
Soule of		Themselues		Wise	
Spirit and		Though		With	
See		Thou		Whom	
Selfe to thy		Thought		What in	
Small for		This		Where	
Secret		Thus and		Why and	
Sinnes		Then		When	
Self-loue of		There and		Wicked the	
Shall		Tell yet		World	
Seeme		These		Would	
So		Them and		Walk	
Strong		They		Wordes with	
Send they		Tast shall		Which	
Seuerall for		Thy of		Worke	
Sacrifice		Trouble.		Was	
Scripture		**V**		Will	
				Worship.	
T		Vp		**Y** yet	
Those		Voice with thy		You	
That		Vouchsafe and		Your want	
Thinke		Vs		**Z**	
To not		Vnderstand to		Zeale.	

Of the use of Points in this Art.

ALthough to those that have attained any perfection in this Art, there is no great use of pointing; yet for the help of new beginners, I have added this direction.

At the end of a perfect sentence, the ordinary Period may be used, which is this . But because it hath some resemblance with another word, leave the space of a word before and after it, thus . or else set it a little lower then the line, thus .

The Interrogative point may be used in the common form, thus? Parenthesis likewise as it is usually expressed with two semicircles, thus ( ) For other points of lesse use, as Comma, Colon: &c. they may wholly be spared.

Those that desire to write the New Testament, or Bible, for the distinction of the verses, at each verse end they may set this mark ÷

FINIS.

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